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A GREAT COLLECTOR PASSES

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On March 6, 1915, the AMERICAN ART NEWS published a two-page article devoted to Mr. Frick and his succession to Mr. J. Pierpont Morgan as the great American art collector, entitled "Morgan Passes—Frick Arrives," an article which met with the dead collector's modest approval, for he was a man who shunned and sincerely disliked publicity. This article, with a list of the pictures he had purchased up to that time (now brought up to date with the accessions of the past four years), it is thought best to republish this week, when the news of the collector's surprising and generous gift of his house and collections to the city of his later residence following his widow's passing, and his equally generous endowment of the house and collections, has been made public.

Mr. Morgan's Successor

In the recent passing of Henry C. Frick, the country lost its most eminent art collector and one who, had he lived a few years longer, would possibly have rivalled J. Pierpont Morgan, whose death in March, 1913, removed not only the greatest collector of art and literary property America has ever had, but perhaps one of the greatest, if the variety and scope of his treasures are considered, the world had ever known.

But if Mr. Frick had not had the years of opportunity, unlimited wealth and a certain inherited and acquired taste and judgment that were Mr. Morgan's, and consequently had not ventured, when the close of his earthly career came, into other fields of art than those of pictures, sculptures and, to a limited extent, tapestries and porcelains, he purchased wisely and well, at first through and by the advice of such competent judges as Messrs. Carstairs and Roland Knoedler, who really first inspired his art collecting, and later, as his taste formed and his knowledge grew, more on his own initiative, although he still wisely submitted his choice before actually deciding, to dealers and critics, to whose knowledge and judgment he deferred.

A writer in the N. Y. Times well says of Mr. Frick as follows: "He was one of the small group of American collectors of art whose collecting was done with the mingling of personal ardor and sound judgment essential to success in this very difficult pursuit. Later in the field than Messrs. Morgan and Altman, he had somewhat different problems to solve and he knew how to solve them, taking his own way, and often keeping an important picture in his house for months before deciding to buy it, while in other instances he could make his decision in ten minutes. While he insisted upon making his liking for a work of art the final reason for his purchase of it, he insisted no less upon authenticity and quality, and sought advice where he was sure of its authority. For this reason it is folly to pin the estimated value of his collection down to thirty million, or forty, or fifty. If it were in the market, as now it cannot be, it would bring what the collectors of the world might wish to pay for incomparable examples by the greatest masters. His interest in art was intensified by his desire to benefit the public through his collections, which he planned for the city and developed with the scrupulous spirit of a loyal trustee. His pictures, to say nothing of other objects of art in his possession, are a series of great works, and their number, in view of their excellence, is astonishing. Not all are to go to the city, as those remaining at Prides Crossing belong to Miss Frick and are of various schools and periods. The most important things are, however, in the N. Y. gallery."

Mr. Frick's Early Years

The story of Mr. Frick as an art collector can be briefly told. His art collecting followed close upon his withdrawal from the great steel industries in Pittsburgh, through and by which his immense fortune was made—after his well-remembered break with

Andrew Carnegie, now more than nineteen years ago. Born in the village of West Overton, Pa., in 1849, so that he is now 66 (70 at his death—Ed.), Henry C. Frick had a common school education, and, like his fellows in that section, went to work at an early age. There was little knowledge or talk of art in Pittsburgh in those days, and even, when after years of labor and training, he organized in 1871, the firm of Frick & Co., Coke Manufacturers, and the following year the H. C. Frick Coke Co., of which he was the President until 1897.

But with the years and rapidly growing wealth, Mr. Frick began to interest himself in literature and the arts, and he was blessed with natural taste and discernment.

The Coming of Carstairs

In the late nineties Mr. Charles S. Carstairs, himself a Phila. man, who had become connected with the N. Y. art house of Knoedler & Co., reaped a fortune for his

in 1881 Miss Adelaide Howard Childs, and the couple have had two children, Mr. Childs Frick, a graduate of Princeton, of which university, Mr. Henry C. Frick has lately been made a trustee (This explains his splendid legacy of fifteen millions to Princeton.—Ed.), and Miss Helen E. Frick.

Becomes a New Yorker

Soon after the transfer of the Carnegie Steel Co.'s interests to the U. S. Steel Company, and the break with Mr. Carnegie, Mr. Frick looked towards N. Y., as is the custom of mid-Western and Western millionaires, as a place of residence and a few years ago leased for a long term the former residence of Mr. William H. Vanderbilt at Fifth Ave. and 51 St., from the late George Vanderbilt. The handsome brownstone house had a large and fine picture gallery, which had long housed the first large collection of pictures in America, that formed by the late William H. Vanderbilt, and be-

same. But of late years he has, on several occasions, and notably during the past month in his acquisition of the Fragonard panels through Sir Charles Allom, and again through Duveen Brothers, from whom he has purchased a goodly portion of the Morgan porcelains—departed from his buying through Messrs. Carstairs and Knoedler.

Decides to Build New York Mansion

Some three years ago (1912.—Ed.), Mr. Frick, who had become a New Yorker, decided upon building a handsome local residence of his own, and secured the Fifth Ave. frontage of the old Lenox Library, between 70 and 71 Sts., on which the low bungalow-like brownstone residence, with a large and fine picture gallery to occupy the north wing, and so familiar to the residents and those who ride or walk along New York's "Park Lane" or upper Fifth Ave., is nearing completion.

He paid for the old Library building and land on which the house stands, \$2,400,000, and has expended about \$1,600,000 on the house and gardens. The house was designed by Thomas Hastings. There are interesting features yet to be added to the exterior of the building—a grille, a sunken garden, several groups of sculpture, clipped box hedges, gates, etc., and already he has transplanted there thirteen horsechestnut trees. Mr. Frick's orders were for a small house, with plenty of light and air and land. He wished a house that was simple, stately, but not pompous, which would include galleries for his extraordinary pictures—a house that would do to present to the city as a museum.

It is a free treatment of eighteenth-century English architecture, with something of the spirit of the Italians, who were then greatly influencing English building and English taste. The art gallery embraces 3,500 square feet. The Fragonard panels will surround the drawing-room on the first floor.

House Resembles Its Owner

This house, the latest private palace in the Metropolis, differs as greatly in architecture, appointments and "atmosphere," from those of other New York millionaires, who have "come out of the West," as does its owner in personality, character and temperament from their respective owners. It is as modest and quiet in appearance and, one might almost say, in manner, as its owner, and bespeaks the character of the man. Those who have met Mr. Frick and who know him at all, are constantly impressed with his modesty and his shrinking from publicity of any and every kind.

Pictures Not Well Known to Public

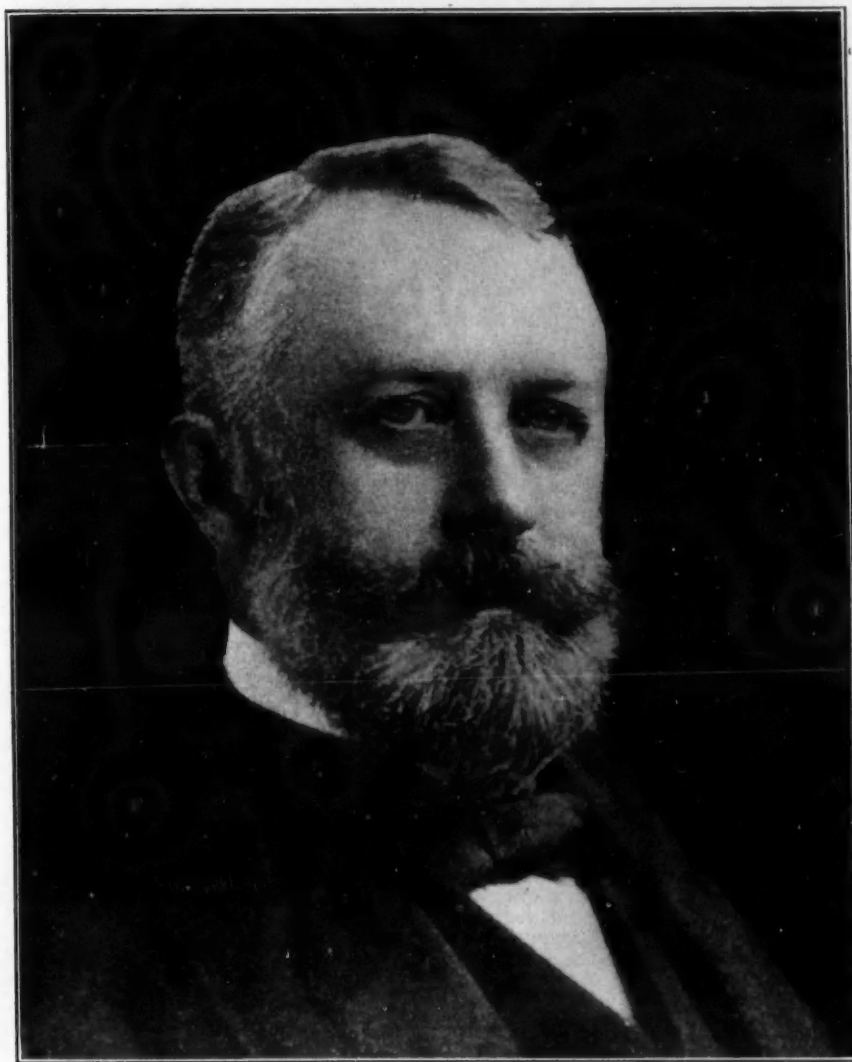
Only through occasional loans to exhibitions, generally for charitable purposes, at the Knoedler Galleries, and elsewhere, very rarely, and through the information which naturally leaks through the trade, are Mr. Frick's art possessions at all known. The ART NEWS in the list of Mr. Frick's pictures which appears on page 4, gives as complete a list as can be procured and the only correct list ever published, but must reserve notice of his other art possessions for another day. The list evidences what a really wonderful array of canvases, exemplifying most of the greater names in old and modern foreign art, Mr. Frick possesses, and which, with his lately acquired Fragonards and porcelains, and those he will probably sooner or later secure justifies the belief of the ART NEWS that a new and great collector has come upon the scene and that truly with "Morgan's passing, Frick re-arrives."

But the question will be asked in this commercialized country and age, how much have Mr. Frick's collections cost him, and what is their present value—has he expended or is he likely to expend the millions that the late Mr. Morgan put into art? Ah—"That's another story."

Mr. Frick's Great Pictures

The wide scope, exceeding richness and value of Mr. Frick's collection of pictures, which number some 180, is not at all realized by the art public. While in numbers the collection may not be as large as that of Mr. P. A. B. Widener, probably the largest in America, it has more distinctive and representative examples of the early Italian, Spanish, Dutch and English schools than any other American collection, almost every example coming from some famous collection or in itself historic, while in modern masters, especially those of the Barbizon and Dutch schools, the collection is also ex-

(Continued on Page 2)



HENRY CLAY FRICK.

firm, on the Pittsburgh "boom," and fame and fortune for himself by the selling of pictures to the new Pittsburgh millionaires, and the exploiting of the able French portrait painter, the late Theobald Chartran, who was said to have painted the portraits of half of the new Pittsburgh millionaires—with a consequent fortune for himself, which he enjoyed, alas, for too short a time before his untimely death. Mr. Frick knew and liked Mr. Carstairs, and a close friendship grew and flourished between the two men—one which still exists—with the happy result that the former was guided in his art collecting path, not only by Mr. Carstairs and the reputable house which he represented, and, of which he later became a partner, but by the head of the same firm, Mr. Roland Knoedler, with whom in turn Mr. Frick formed as close and still existing a friendship as that which he held with Mr. Carstairs.

Mr. Frick had become a partner in 1882 in Carnegie Brothers, later changed to Carnegie Bros. & Co., of which he was chairman, 1889-1892, in which last year it was consolidated with Carnegie, Phipps & Co., of which firm he was also chairman of the Board of Managers until 1892, and under the Carnegie Steel Co. until 1897. He married

queathed to his son, George, but which collection had been removed to the Metropolitan Museum, where it remained as a loan until last month.

A Most Modest Collector

Singularly modest and unassuming in manner and life, preferring only the society and companionship of a few old friends and intimates, he was difficult to approach. He did not like, as he does not today, to be questioned as to his art or other possessions, and so the dealers both here and abroad, who endeavored to interest him in their wares, finally, as a rule, gave up the attempt, and Mr. Frick pursued the "even tenor of his way" unmolested and all the time quietly building up a great assemblage of pictures. He never appeared in the public auction rooms, gave his orders for purchases, when he did so, only through his trusted friends, and had been little known in the art worlds of Europe and America.

When he began to go abroad, he went also modestly and quietly, travelled and studied the galleries and private collections of Europe only with Messrs. Carstairs and Knoedler; and even these gentlemen did not always know what art works he had fancied, until directed to buy the

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A GREAT COLLECTOR PASSES

(Continued from Page 1)

ceedingly rich. The only American master represented is Whistler, Mr. Frick having bought, only last year, through Knoedler & Co., from the late Mr. Richard Canfield, that artist's celebrated "Rosa Corder," "Count de Montesquiou," and the "Valparaiso." (Gilbert Stuart's "Camperdown" bust portrait of Washington, for which Mr. Frick paid \$75,000, a record price for an American oil, was added in 1918.—Ed.)

Early Italian and Spanish Masters

The early Italian masters are best represented in the collection by Titian's "Portrait of Aretino," a picture entirely distinct from that in the Pitti Gallery of Florence, and the two remarkable examples of Paul Veronese, "Wisdom and Strength," and "The Painter Pursued by Vice and Virtue," these last from the collection of Lord Francis Hope.

The early Spanish masters are splendidly represented in the collection and, in truth, it would be difficult to find finer works by El Greco than the splendid "Man in Armor," "Portrait of V. Anastagi" and "Cardinal Ximenes," and the dramatic compositions, "Christ Driving the Moneychangers from the Temple." There are two striking and typical portraits by Goya, those of the "Count de Teba," and "Senora da Puga," and the composition work, "The Forge." The "Philip IV" of Velasquez is a famous work, and there is a portrait by Murillo of himself.

Dutch and English Old Masters

Of the early Dutch masters, Mr. Frick is fortunate in the possession of two fine examples of the great Vermeer of Delft, the "Soldier and Laughing Girl," and the "Music Lesson," (a third Van Meer, "The Love Letter," was acquired this year.—Ed.) of no

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less than six or seven Van Dycks, including the world renowned "Portrait of the Artist" from the Earl of Ilchester's collection, the "Portrait of the Artist Snijders" (Earl of Carlisle collection), the "Portrait of Snyder's Wife" (Earl of Warwick collection), the "Portrait of Paolo Adorno-Marchesa Brignoli" (Duke of Abercorn collection), and those two splendid portraits of "Canevari" and the "Marchesa Giovanna Cattaneo" from the Cattaneo collection of Genoa.

Frans Hals is represented by the "Portrait of a Burgomaster" (Maurice Kann collection), a self portrait, and the picture of an "Old Woman," for which Knoedler & Co. paid \$130,000 in the Yerkes collection sale—a record figure. Rembrandt is splendidly represented by his self portrait (Earl of Ilchester collection), the "Polish Rider," with its romantic story, the "Portrait of a Young Painter," and a "Dutch Merchant." There is a most representative example of Jacob Ruysdael, "The Waterfall"; one of Hobbema, "Cottage Among the Trees"; a fine van de Capelle, "Harbor of Amsterdam"; a large and fine Albert Cuyp, a "River Scene with a Barge Full of Passengers," and a most typical A. van Ostade, "Halt at the Inn."

Early English Pictures

In the work of the masters of the early English school Mr. Frick, it may be said has specialized. He has secured the noted "Portrait of Lady Elizabeth Taylor," by Reynolds (Kann collection) as also the same artist's "Lady Skipworth," the remarkable group portrait by Romney of the "Countess of Warwick and Children," sold out of Warwick Castle in 1913, and the same artist's beautiful full-length standing portrait of "Lady Milne." Equally important are Mr. Frick's examples of Gainsborough, which include the lovely, full-length standing portrait of "Lady Ann Duncombe," secured from the Duvyene Brothers and shown in their exhibition of early English portraits last season (1914), and the same artist's bust portrait of "Mrs. Hatchett."

Sir Thomas Lawrence is represented by his portrait of "Lady Peale," (half-length), probably one of the best known pictures in the world through its many reproductions, Constable, by his famous "Salisbury Cathedral," Hoppner by his beautiful portrait of Miss Elizabeth Beresford, and the great Scottish master, Raeburn, by the celebrated portrait of "Mrs. Cruikshank," one of the finest Raeburns known, and the portraits of "Mrs. James Cruikshank" and "Dr. Craigie." Mr. Frick owns five Turners—all of surpassing quality, namely: "Fishing Boats Entering Calais Harbor," "Regatta—Beating to Windward," "Van Goyen Looking for a Subject," (a virile marine) "Mortlake Terrace," and "Arrival Boulogne Packet Boat."

Barbizon and Modern Dutch Works

There have been several changes among the Barbizon pictures in the collection which still contains a number of examples of the painters of this school—all exceedingly rich in quality. The really famous examples are the two Corots, "Le Lac de Garde" and "Le Lac," the splendid Millet "Femme à la Lampe," and Rousseau's "Village of Becquigny." Jacob Maris's "The Bridge," and a fine Josef Israels are the features of the modern Dutch pictures.

These pictures emphasize the importance and quality of Mr. Frick's collection.

Early French Masters

The prizes among the French pictures are, characteristically, not pictures but a room, and such a room as only XVIII Century France could evoke at the price of courtiers' heads and the thrones of kings. The fourteenth panels painted by Fragonard by order of Louis XV for the favorite, Madame du Barry, tell the story of lovemaking as the century knew it—too literally, as one of them shows us the flight of Love after all the excitement is over, and the favorite rejected them all because of this cynical true touch.

As paintings the panels are the finest and gayest flowers in that conventional French garden of lines and roses. They show all modern decoration how to play a scrupulous game. (The four famous panels of "The Seasons," by Boucher, from the Ridgway collection of Paris, Mr. Frick purchased from the Edward R. Bacon collection of N. Y. in 1916.—Ed.)

Collector's Death Affects Art Markets

"Mr. Frick intended, during the present winter, to expend an additional \$20,000,000 in buying more pictures and more objects of art so as to complete his idea of a museum which should perpetuate his memory."

"On absolute authority it can be said that Mr. Frick intended to acquire enough works this year to convert every room in his mansion into a gallery."

"This word had gone out to the art dealers, and the experts, of at least four great firms, acting on his unofficial behest, had traversed war-shaken Europe during last summer and early autumn, where they obtained scores of extremely important works, and they were only waiting the leisurely approval of the great collector to transfer their ownership to him."

"Now that Mr. Frick is gone, the great dealers who were acting as his agents have on their hands millions of dollars' worth of the finest works of art in the world. What these works are may never be made known, but it is said that, if a list of them were published, it would cause a sensation."

"Now, what will become of the great art works that have been brought to America for Mr. Frick? There is a chance that the collector may have provided in his will a fund with which to complete his plans or that his heirs may voluntarily fulfill his wishes, but, if, neither of these transpires, will there be found a market for them in this country or will they have to be sent back to Europe? Who among our multimillionaires will step into Mr. Frick's shoes?"

"Six great American collectors have passed from the stage in the last few years—Messrs. Morgan, Elkins, Widener, Johnson, Freer and Frick. These men may be said virtually to have brought art to America. The works they so eagerly acquired will forever remain here. Most of them are now the property of the public as each of these collectors had the welfare of posterity in mind, rather than their own gratification. The importance of their work, from an art standpoint, cannot be overestimated."

"Will the movement of great works of art to America be appreciably checked by the death of these six men? There are industrial leaders who have made millions and millions since the outbreak of the world war. Some of them, like John N. Willys and Charles M. Schwab, have already begun to form collections."

"The public, as well as the great art firms that have developed in America in the last ten years, will anxiously await the outcome."

(Peyton Boswell, in N. Y. American.)

(A full list of Frick Pictures on page 4)

The society, "Friends of American Art," in Chicago, which every year purchases an American painting for the permanent exhibition at the Chicago Art Institute this year invested \$1,200 in Sidney Dickinson's fine "Nude," recently on exhibition at the Institute Galleries.

Martha W. Baxter recently completed a miniature portrait of the little son of Mr. Robert Macbeth, a sequel to the portrait she painted of his little daughter last year. Both works have been highly satisfactory to the parents. At her Sherwood studio Miss Baxter has just finished a presentment in oil, of Miss Alice Rising, of Cal.

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THE WINTER ACADEMY

The Winter Academy, which will open today to the public in the Fine Arts Galleries, West 57th St., following the usual private view and reception yesterday, and which is made up of 85 sculptures and 294 oils, as against 53 sculptures and 308 oils last year, cannot be truthfully considered as an unusual or in any way a brilliant display. It has no "Star" works, nor in fact any of especial note, and there are far too many of the stronger painters and sculptors unrepresented. The current exhibition of representative American landscapes at the Reinhardt Galleries, considering the fact that there are very few portraits and figure works in the Academy display, is really a far more interesting show. The falling off in the average of merit in this year's Winter Academy is to be deplored, and it is evident that those Academicians and Associates who are still loyal to the old institution, but who fail to prove their faith by sending in their works, must make a new departure if future Winter Academy shows are to maintain any standard.

But there is never an Academy Show without some good sculptures and paintings, and the visitor will find in the present display, here and there, works which arrest attention, albeit they are not numerous. There are no new notes struck, no adventures in technique, and no new subjects, and the painters especially, have followed their old paths with skill, if not enthusiasm.

The Prize Winners

The chief prize, the Carnegie, with its \$500, went to Emil Carlsen for his characteristic large coast scene "Surf at Skagen," another of those largely conceived, low toned atmospheric transcriptions of his native steely cold Scandinavian waters. This prize was won last year by John F. Carlson with his also large and well painted forest interior, "Winter Rigor." To Charles C. Curran was awarded the first Altman prize of \$1,000 for his figure work "Top of the World," his accustomed soft colored and atmospheric depiction of a girl standing on the crest of a wind-swept hill. Nothing original, but the canvas is well painted. Victor Higgins won this prize last year with his New Mexican landscape and figure work "Fiesta Day." The second Altman prize of \$500 was captured by Gifford Beal with his "Balmy Days," again a repetition of an old motif—a summer day on the Hudson banks, with a steamboat moored to the wharf and a group of women and men in summer attire strolling under the trees—a canvas full of life and movement, but uninspiring. Last year Leopold Seyffert won this prize with his large decoration "The Lacquer Screen." The award of the Proctor prize of \$200 for the best portrait to Walter MacEwen for his three-quarter length standing presentment of a well known artist, "The Painter," is the most judicious made by the Jury of Awards, as the work is incomparably superior to its few fellows in the display—strongly drawn, admirable in pose and expression and true and delightful in soft color. Louis Betts carried off this prize last year with his portrait of his wife. To R. McMillan went the Isidor gold medal for the best figure

work by an artist under 35, for his good presentment "An Old Lady." This prize was won last year by Adolphe W. Blondheim with his "Decoration."

Miss Laura Gardin Fraser won the Julia A. Shaw prize of \$300 for the most meritorious work by a woman with her sculpture "A Baby Goat," and Rudolph Evans captured the Elizabeth Watrous gold medal for sculpture with his bronze "Boy and Panther," while Victor D. Salvatore took the Helen Foster Barnett prize for the best sculpture with his bust of "Big Oak." These sculpture prizes were won last year, respectively, by Evelyn B. Longman with her statuette "The Future," Charles Grafly with his bust of Child Hassam, and Jess M. Lawson with her "Belgium, 1914," although the last award was recalled on account of the work having been previously exhibited.

Few Portraits Shown

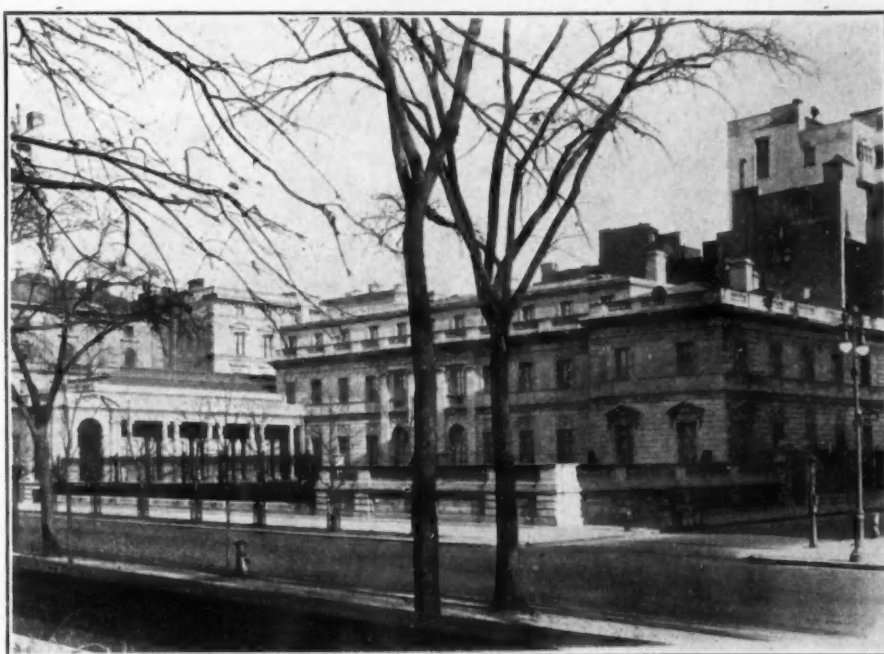
The Winter Academy is never strong in portraiture, as the portrait painters find the winter season just opening, their best time to catch and portray sitters, but this year the assemblage of portraits is meagre indeed and painfully low in standard. The best of the few shown are Edmund Greacen's "Feather Fan," delicate in color and refined in treatment; Luis Mora's strong half length of "Fertuccio Vitale; Sydney F. Dickinson's half length of "Paul Arndt," a virile work; August Franzen's three-quarter length seated presentment of an elderly man, characteristically strong and excellent in expression; Robert D. Gauley's ad-

Day," Edward Dufner's "September Sunshine," Carl Rungius' fine, largely conceived and well painted "Wyoming," E. W. Redfield's "River Landscape," W. S. Robinson's "Coast of Maine" and Bolton Jones' "A Berkshire Hill."

Landscapes in the South and Centre Galleries most worthy of note are Arthur Powell's "Moonrise, Rocky Mountains"—lovely in color and feeling; W. H. Singer's "Birches—Norway," Glenn Newell's "Peace and Quiet"—the best work from his able brush in many a day; Gregory Smith's "Little Black Bridge," Ernest Albert's "December Afternoon," Maurice Braun's "Autumn Tints," Frank De Haven's "Indian Summer," a fine performance; Gifford Beal's "Rush of the West Wind," W. J. Baer's "Woodland Pool," Belmore Brown's "St. Elias—Alaska," and Cullen Yates' "Indian Summer."

Marines and Figure Works

The marines and figure works are few indeed, but include some good canvases, such as Leon Kronberg's delightful small "Ballet Girl in Blue," K. A. Buehr's large and well colored "Home and Hollyhocks," a work of much charm; Colin Campbell Cooper's "Summer"—again two girls in a boat, delicate and refined in color; Raymond Neilsen's "White Parasol," most decorative; Louis Riemen's "Interior," Karl Anderson's "Pegasus," Walter Ufer's strong New Mexican figure piece, "Their Audience"; Lillian Gerth's curious, but strong, "Old Man of the Winds," J. F.



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mirable soft-colored, low-toned bust presentment of ex-Justice Grieve; Lydia F. Emmet's charming rich three-quarter length seated portrayal of a young woman, "Doris"; Nan Watson's good presentment of "Miss Gladys Brown," Paul Moskowitz's excellent "Portrait of Clarence, Jr.," and Leon Kroll's striking, bold and appealing "Marian." These are singled out for mention in this first necessarily hasty review, but it is doubtful if others can be found equally worthy of notice.

The Best Landscapes

Landscapes, as usual, predominate in the Winter Academy. Howard Russell Butler's strong and well painted "Northern Lights—Maine Coast, 1919," deservedly holds the place of honor in the centre of the Vanderbilt Gallery north wall. The canvas is a tour de force, a very skilful rendition of a difficult and unusual subject. In this gallery the other landscapes which call most for notice are Cullen Yates' "Aquamarine," really a coast scene, beautiful and clear in color; Ernest Lawson's fine winter scene, "Icebound Falls"; Gardner Symons' typical winter scene, "Moonlit Village"; R. Strong Woodward's "Out of the Forest," C. S. Chapman's "Deserted Cabin," E. H. Potthast's "Autumn Foliage," John F. Carlson's "Winter Caprice," a change of motif and a strong depiction of a winter scene in a city; Bruce Crane's "Late Autumn," W. Granville Smith's tonal and delightful "Ga-

Folinsbee's "Sleeping Baby," F. C. Jones' "Fortune Teller," James R. Hopkinson's "Market Day in the Mountains," Victor Higgins' "Apaches," Edward Dufner's "September Sunshine," Ivan G. Olinsky's "Adoration," E. I. Couse's "Sun Worshipers" and Hobart Nichols' "Joie de Vivre."

The best marines are Jonas Lie's "Lifting Fog" and "Toilers of the Sea," W. S. Robinson's Coast of Maine, C. Morris Young's "Harbor," Henry B. Snell's "Stormy Weather" and Olaf Brauner's "Summer Coast Scene."

The pictures in the Academy Room and the sculptures must await another review.
James B. Townsend.

The Milch Galleries, 108 W. 57 St., are preparing to hold an exhibition of portraits by the Western painter, Royston Nave, who will thus be introduced to the N. Y. public. The display will be open from Dec. 29 to Jan. 11. The Taos Society of painters and sculptors will hold their annual exhibition at these galleries from Jan. 17-31.

Harriett Keith Fobes is holding her annual holiday exhibition of hand-wrought jewelry at her Carnegie Hall studio, through the end of the month. "Jewelry Teas," are served on Fridays. She gave an interesting talk on "Jewelry" to an appreciative audience at the Art Alliance, on Thursday last.

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Kronberg at Howard Young's

Louis Kronberg is showing a delightful series of oils and pastels at the Howard Young Galleries, 620 Fifth Avenue, through the month. Some twenty representations of graceful ballerine in varying poses and moods, each one telling its own story, and all living, sympathetic portrayals. These dancers are certainly good to look at, strong yet delicate in form, poetic conceptions brilliantly rendered in exquisite tones of blue, pink or yellow. It would be difficult to award the palm to any one of Mr. Kronberg's exhibits, but, if a distinction may be made, "Ballet Girl in Blue" deserves especial mention, while the charming pastel entitled "La Coiffure" cannot be overlooked. "Grandmother," "L'Habilleuse" and "The Wardrobe Mistress" are very human documents. Admirable technique and harmonious color schemes are the rule and not the exception in this artist's brilliant work.

Arthur Rackham's Watercolors

The first American exhibition of watercolor drawings by Arthur Rackham, the well known English illustrator of famous books, opens at the Scott and Fowles Galleries, 590 Fifth Avenue, to-day. These works, with their charm of sentiment, action and beauty of color, should prove one of the season's greatest attractions. Such subjects as "The Romance of King Arthur," "English Fairy Tales," "Dickens' Christmas Carol," "Wagner's Ring of the Nibelung," "The Allies' Fairy Book," "Peter Pan in Kensington Gardens," "Aesop's Fables," "A Midsummer Night's Dream" and "Undine" are presented with rare charm.

Carlton Fowler at Hotel Majestic

Carlton Fowler's landscapes of France, Italy and America, some of which were shown last season at the City Club, are now on view at the Hotel Majestic Salon through December 20. They are fine in color and show a sincere love of nature. An old Venetian doorway has a charm of sentiment, and a landscape painted at Mentone, France, just prior to the outbreak of the war, is lovely in tone and design. A recent painting of "Riverside Drive" is attractive, and "Leaning Tower, Venice," has much individual charm. A collection of "Camera Portraits" by "The Stewarts," who recently arrived from Europe, where they were unusually successful, is another of the Salon's art features this week. "The Stewarts," it appears, have gone "artistically" further with photography than almost any other dependents on the camera. Their portraits of many high European dignitaries are remarkably fine.

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A GREAT COLLECTOR PASSES

We republish today our page story of March 16, 1915, entitled "Morgan Passes—Frick Arrives," with the first correct and complete list of his most important pictures, with recent accessions, yet made public, believing with all modesty that this, the first adequate published story of the dead collector's career and coming into prominence as the late Pierpont Morgan's only real successor as an art collector in America, gives the fairest possible estimate of his personality and achievements in the assembling of a famous art collection.

The founding by Mr. Frick, as revealed by his surprising generous will, of a Gallery and art collections in the American metropolis, which will be for all time to New York and America what the Wallace Gallery and collections are to London and England, and the wise and generous provision for their endowment, gives to his passing far more widespread and public interest than it would otherwise have had. His death, while it affects the art trade, in that it means the failure on the part of prominent art houses to transfer, even at present, to his estate, the numerous great works which they secured in disorganized Europe of late, with the reasonable expectation of sale to Mr. Frick, still leaves these treasures available to other, if lesser, American collectors, and so in all probability, will not deprive the country of them. But this is perhaps too commercial a view of the effects of Mr. Frick's passing. His benefactions, notably that of fifteen sorely needed millions to Princeton, is topped by the perhaps not unexpected, but

munificent bequest of virtually a Wallace Gallery and collection to the city of his adoption and the country of his birth.

Again, as one reads over the story of Mr. Frick's career, and contemplates the effect of the wise and generous bequests of wealth that he amassed, here come to mind the two old, yet ever new, sayings—the first paraphrased "The good men do lives after them," and "If you seek his monument, look around you."

Julian Alden Weir

Following the passing of a great American art collector in Henry C. Frick, comes the departure from these earthly scenes of Julian Alden Weir, one of the most able painters this country has produced and one of the most lovable of men. The story of his successful life, and of the growth of his sympathetic and appealing poetic art was so well and appreciatively told by Mr. Cortissoz in Monday's N. Y. Tribune, that it would be superfluous for us to attempt another deserved eulogy. Suffice to say that in the death of Julian Alden Weir, American art loses another of the too small band of really eminent modern painters, that band headed by Inness, Wyant, Martin, Winslow, Homer and the only recently dead Duveneck. But Weir had a personality that none of his predecessors possessed—a geniality of temperament, a Jove-like head and face, which of itself inspired respect, and a smile that came from the heart. He had a Rooseveltian love of Nature and was never happier than when, rod in hand, he whipped the mountain streams for the wary trout. The editor of this journal will never forget the spectacle of Weir's standing knee deep in a cold rushing Canadian river, his handsome face aglow with excitement, the while he played for over an hour, and finally successfully landed, two large trout weighing respectively four and five pounds. And his outlook on life was as sunny and broad as was his temperament. He belonged to the school of thought of Whistler, Dean Stanley, Canon Farrar and Phillips Brooks, that school which had as its inspiration "God's Providence is mine inheritance," and through whose writings and utterances there blew the cold northwest wind, and which had the feeling of sunlight and cheer. Weir was an optimist, and all things worked in him for the good of his fellows and the world in which he lived. His best epitaph would be that of the old Greek on whose tomb was inscribed:

"Here wrapped in happy slumber—
Cleon lies

Asleep—not dead—the good man
never dies."

LIST OF MR. FRICK'S PICTURES

The estimated cost of the contents of the galleries has been placed at \$30,000,000, and their value at the present time is probably higher.

Early Dutch, German and Flemish Masters

Cuyp, Albert—"Sunrise on the Maas," Herdsmen and Cows on a River Bank," "River Scene with Barge and Passengers."

David, Gerard—"Descent from the Cross."

Hobbema, Meindaert—"View of a Wooded Country," "Landscape."

Hals, Frans—"Portrait of an Artist," "Portrait of a Man," "Portrait of an Old Woman (Yerkes Coll'n)," "Portrait of a Burgomaster" (Maurice Kann Coll'n).

Holbein—"Sir Thomas More," "Sir Thomas Cromwell."

Metzu, Gabriel—"Lady in Blue."

Rembrandt—"Portrait of the Artist," "Portrait of a Young Painter," "The Polish Rider," "Old Woman Reading a Book" (Porges Coll'n).

Rubens—"Portrait Ambrogio Spinola."

Ruysdael, Jacob—"A Waterfall," "Harbor and Town."

Terburg, G.—"Portrait of a Lady."

Wouwermans—"The Cavalry Camp."

Van Dyck—"Paola Adorno—Marchesa de Brignoli Sala," "Marchesa Giovanna Cattaneo," "Signor Canevari," "Earl of Derby—Wife and Child," "Snyders, the Artist," "Wife of Snyders," "Portrait Sir John Suckling," "Portrait Lady Denbigh."

Van de Capelle—"View of Dordrecht."

Van Ostade, Isaak—"Halt at the Inn."

Vermeer of Delft—"The Music Lesson," "Soldier and the Laughing Girl," "The Love Letter" (Simon Coll'n).

Early Italian Masters

Bronzino—"Portrait of a Medici."

Bellini, Giovanni—"St. Francis in the Desert."

Guardi, F.—"Scene on Canal—Venice," "Grand Canal—Venice."

Da Messina, Antonello—"Deposition from the Cross."

Veronese, Paolo—"Wisdom and Strength," "Virtue and Vice."

Titian—"Pietro Aretino," "Portrait Man in Red Cap."

Early Spanish Masters

Goya, F.—"The Forge," "Portrait Signora da Puga," "El Conde de Téba."

El Greco—"St. Jerome," "Portrait Vincenzo Anastagi," "Christ Driving the Money-changers from Temple," "Portrait of a Cardinal."

Murillo—"Portrait of the Artist."

Velasquez—"Philip IV."

Early English Masters.

Constable—"Salisbury Cathedral."

Gainsborough—"Mrs. Hatchett," "Lady Inness," "Lady's Anne Duncombe," "Pall Mall."

Hogarth—"Miss Mary Edwards."

Hoppner—"Miss Byng," "Ladies Sarah and Elizabeth Bligh."

Lawrence—"Lady Peale," "Marquise de Blaizel."

Raeburn—"Mrs. Cruikshank," "Mr. Cruikshank."

Reynolds—"Lady Margaret Beaumont," "Sir George Howland Beaumont," "Lady Skipworth," "Lady Eliz. Taylor."

Romney—"Lady Hamilton as Nature," "Miss Frances Harford," "Miss Mary Finch Hatton," "Lady Warwick and Children," "Lady Milnes."

Turner—"Fishing Boats Leaving Calais Harbor," "Van Goyen Looking for a Subject," "Mortlake Terrace," "Harbor of Dieppe," "Cologne—Arrival of a Packet Boat," "Regatta—Beating to Windward."

Early French Masters

Boucher—"The Four Seasons," "Two Groups of Cupids."

Lancré—"Two Landscapes and Figures."

Nattier—"Portrait of Lady Eliz. Hamilton."

Fragonard—"The Du Barry Panels."

OBITUARY



Julian Alden Weir

Julian Alden Weir, President of the National Academy of Design from 1915 to 1917, died Monday last of heart disease at his N. Y. home.

He was born May 30, 1852 at West Point, where his father was instructor of drawing at the Military Academy, under whom, with his brother John, now Professor of Painting and Design at Yale, he studied.

He went to Paris in 1872 to study at the Beaux Arts under Gerome and returned in 1876 to begin a long and successful career.

Identified with the National Academy since 1895, when he became an associate (a full Academician a year later), he was one of the founders of the Society of American Artists. Later he refused the presidency of the Association of American Painters and Sculptors because it was in opposition to the academy.

In 1899 he joined with Twachtman in the formation of the "Ten American Painters." He painted many subjects, still lifes, portraits and figures and landscapes. Examples of his art are in the Luxembourg and in every important art museum in the country. Three of his pictures hang in the Metropolitan Museum—"The Green Bodice," "Idle Hours," and "The Red Bridge."

Mr. Weir was a member of the Century, many art societies, the Lotos Club, National Institute of Art and Letters, and the Academy of Arts and Letters. Princeton and Yale awarded him honorary degrees of M. A. In 1916 he was chosen by Pres. Wilson for the National Commission of Fine Arts.

The death of so admirable and strong a painter, and a man of such forceful and at the same time genial a personality, while not unexpected, as he had been very ill for a year past, is a blow and a cause of great sorrow in and to the American Art World. "Everyone loved Julian Weir." The funeral services were held at the Church of the Ascension Wednesday morning and interment followed in Woodlawn Cemetery.

Modern French Masters

Corot—"Le Lac de Garde," "Le Lac," "The Pond," "Ville d'Avray."

Daubigny—"Dieppe," "The Washerwomen."

Degas—"The Rehearsal."

Diaz—"The Pond of Vipers," "Love's Caresses," "The Plain," "Nymphs Bathing."

Dupre, J.—"The River."

Manet—"The Bullfight."

Monet, Claude—"Seine at Lavacour."

Millet—"La Femme à la Lampe."

Renoir—"Woman and Children."

Rousseau—"Village of Becquigny," "Edge of Woods."

Troyon—"Pasturage in Normandy," "Landscape."

Ziem, F.—"French Garden—Venice."

Modern Dutch Masters

Maris, Jakob—"The Bridge," "View of Amsterdam."

Israels, Josef—"Cottage Interior."

American Masters

Whistler—"Rosa Corder," "Count Robert de Montesquiou," "Valparaiso."

Stuart, Gilbert—"The Camperdown Bust Portrait of Washington."

LONDON LETTER

Dec. 3, 1919.

November proved itself a most sensational month from the saleroom point of view, as record after record was surpassed, not by small sums but by thousands. First there was the purchase at the Hamilton House Sale at Christie's of the "Beckford Children" by Romney, by Messrs. Duveen presumably for America, for the amazing sum of £34,600, a figure which has left all previous prices for this master miles behind. The firm, it is said, were anxious to secure the picture some years ago, but at the time the late Duke of Hamilton could not eventually make up his mind to part with it. Then came the sale of the "St. Eustace" of Carpaccio at the Wentworth Castle Sale, to Mr. Sulley, for £33,160, on which Mr. Arthur Ruck was the "runner-up." This picture, which at one time was ascribed to Durer, created the greatest enthusiasm among bidders for it is rarely that an example by this master comes on the market, the last some eight years ago, when a Pieta belonging to Sir William Abdy, brought about a third of the price paid for the present example. The fact that Carpaccio was one of the first artists to paint in oils may have helped to exalt his price to this pinnacle! Among a large number of other prices, worthy of note, was that of 4,800 gns., paid at the same Sale for a Charles II. oak balustrade by Mr. Jacques Seligmann, who made a special journey from Paris for the sale, chiefly on account of the Louis Quinze suite of a settee and six fauteuils, covered in Beauvais tapestry designed to illustrate certain of Aesop's fables, and for which he paid £4,620. He also secured an early Soho tapestry panel designed by Saunders, an artist who acquired the principles of his craft from the French refugees.

As a contrast to all these stupendous sale prices may be mentioned the sale at the Hamilton auction of a number of Winterhalter portraits of royal personages at trivial sums, which a contemporary has estimated as representing about eight shillings per square foot of canvas.

Statesman Turns Artist

The interest, attaching to the current exhibition of the Society of Portrait-Painters at the Grafton Galleries is of a social rather than an artistic character, for if one expects a rather arresting work by Ranken of Scotch peasants, and some elfin-like drawings by Kitty Shannon, the exhibits on the whole seem to imply that their authors have overlooked that there is such a thing as a modern movement in art. A good deal of interest centres in the portrait of Sir John Lavery by Winston Churchill, in which the artist is depicted by the statesman at work in his studio. Despite a certain rather untutored force in the painting, one cannot but sympathize with the lady who, when asked at the private view for her opinion of the work, confessed that she would prefer to have seen a portrait by Sir John Lavery of Winston Churchill! As no exhibition is considered complete nowadays without a portrait of England's official beauty, Lady Diana Duff-Cooper, there are two pictures of her in this exhibition, both showing her clad in the wedding robes when she married Mr. Duff-Cooper. The canvas by Shannon, although rather empty in characterization, has nevertheless a delicate charm.

Tooths Return to New York

I hear that Messrs. Arthur Tooth and sons, whose gallery in Old Bond St., has long been a landmark in London after some years, are to soon again open a gallery in New York, taking over that formerly occupied by F. Kleinberger, and Co., at 709 5th Ave. The new gallery is to be under the management of Mr. Labbie, and all good wishes from his many friends over here accompany him in his new post. Mr. Arthur Tooth will probably go over to N. Y. in January.

Some Interesting Shows

One interesting exhibition follows upon the heels of another although the Nevinson exhibition is still attracting hosts of admirers to the Leicester Galleries, another room has been opened with pictures by Matisse, who has himself been in London, supervising their arrangement. This is the first "one-man" show of this artist's work that London has yet had although single examples at various exhibitions have made his style familiar to British art-lovers. Whether one finds Matisse's methods sympathetic or the reverse, it is impossible to deny the extraordinary and compelling force which he brings to his creations, nor the haunting power which they seem to possess. A portrait study of three girls, for instance, strikes one at first as being vaguely coarse and unpleasant, yet its impression remains with one long after and is found much more lasting than that of canvases, more smoothly pleasing. A number of drawings and statuettes by Maillol exemplify unusual qualities of craftsmanship, the economy of line in the drawings being as excellent as the purity of modelling in the figures.

L. G-S.

CHICAGO

At the Art Institute the announced purchases by the Friends of American Art meet with the general satisfaction of critics and public. (Naturally one would have expected Leon Kroll's achievement, which won him the Frank G. Logan medal, to be on the list). The Ornstein portrait will be an important addition to the Institute's portraits. "Unrest," by Sidney L. Dickinson, a superior studio nude, is another of the Friends' purchases. It is a work of distinction, with rich color in agreeable arrangement, and is a study of youthful loveliness with the element of character. The other two purchases depict activities and scenes of modern life in a decorative rather than a general way. "The Cotton Gin," by Harry L. Hoffman, is distinctly romantic and beautiful despite its subject, a machine surrounded by colored women. "Evening," by Jerome Meyers, portrays his favorite lower N. Y. East side at twilight.

In Dealers' Galleries

Fred Grant's show at Carson, Pirie, Scott and Co.'s resulted in eight sales, all of the most important canvases. This was to have been expected, as the collection was replete with graceful, romantic, decorative works. The flower pieces were notable for brilliance and quality. These galleries have recently received three very important Rangers, two superior samples of Ballard Williams, a fine Hawthorne and Murphy, and some rarely good examples of Daudigny, Van Marcke and Wyant.

From the Emerson exhibition at the Thuermer Galleries there have been several record sales. The collection deserved this tribute, as the artist surpassed in it all former achievements. Mr. Emerson will remain here for the winter. An exhibition by Sigurd Schau replaced the Emerson show in these galleries. Mr. Schau is an eastern man who came here to make his name, and his work is notable for brilliant and beautiful color splashes and rare understanding of pure decoration. The artist is an effective painter, much favored by brother artists. These galleries report the activities of Robert Grafton, the portrait painter, who makes his headquarters here, and who is working on two important commissions.

Mr. W. J. Young's "bidding" sale has progressed with marked activity. The first and second sales were of Bundy's works, to Phila. and Los Angeles buyers, respectively. Alfred Jansson's works have also been popular in this sale, which brought the turn over of an Inness. Local collectors of note have frequented the galleries making bids on the various offerings, and carrying some of them off in triumph. Designed as a popular feature the sale has been rather a surprise in the way it has attracted regular collectors and connoisseurs.

Exhibitions Now On

An exhibition of the works of Oldrich Farsky is on at the galleries of Marshall Field and Co., and three sales marked the opening afternoon and five were consummated during the first week. Every one who knows the artist both here and in Aurora, his home, is pleased to see him thus "come into his own." He has painted long and conscientiously, attracting of late the patronage of Aurora's connoisseur, Mr. James M. Cowan. Through the efforts of the latter, the merits of the man have been brought to the attention again of a public that is all too prone to forget. During his residence in Aurora, Mr. Farsky has developed a freer, looser manner of painting, and this added to his understanding of color and appreciation of the quiet beauty of simple rural landscape has resulted in works which have a distinctly "homey" charm. The exhibition at Field's is made up of his recent studies in picturesque Brown County, Indiana. The artist is a Serbian by birth and received his early art training in Prague. He will spend the winter in California.

The exhibition at the Art Institute of XVIII Century furniture, tapestries and paintings from France is quite the most imposing and elegant array of this kind ever made here. Beauvais tapestries after designs by Boucher; paintings by David, LeBrun, and Watteau, with sculptures by Moudan, are included.

The Arts Club is also showing early American furniture in connection with its exhibition of old portraits.

The toy show of the Art Alliance of America is on at the Institute. It is the most important and significant of all the Alliance exhibitions so far.

Evelyn Marie Stuart.

Henry R. Poore, the well-known artist, has been asked to have his books on Art translated into Spanish. "Pictorial Composition," "The Conception of Art," and "New Tendencies in Art," are the works in question. Several years ago, a similar request was made to Mr. Moore by a group of Holland artists for a translation of "Pictorial Composition."

PARIS LETTER

Paris, Dec. 3, 1919.

Despite the earliest winter weather that France has been afflicted with in many a year, with the streets for some days deep in snow, a coal famine, a scarcity of cabs, the 'buses and Metro, so crowded that getting about is a difficult task, at times almost impossible, the city overcrowded, and hotel accommodations overtaxed, there is yet unwonted activity in the Art world at this "off" season. The same result has come to France as to England as an aftermath of the War, namely, the coming into the market of the possessors of numerous new fortunes, in quest of Art objects of all kinds, so that prices are mounting higher every day and accomplished collectors and connoisseurs, who have held on to their capital, are themselves becoming buyers, for investment, as they estimate that prices will go still higher, and because the high prices now prevailing have brought out from their hiding places in old chateaux and houses, treasures that it had never been thought would be exposed to public view, or even find a place in dealers' galleries.

In the Exhibition Galleries

The larger exhibitions of late have been the Salon d'Automne at the Grand Palais, a unique and beautiful display of old stained glass, removed from French churches and cathedrals for preservation during the War, and arranged in the Petit Palais for exhibition before being put back in their old homes, and the much heralded exhibition of contemporary American pictures at the Luxembourg.

The Salon d'Automne, the first held since 1913, is, I regret to say, worthy only of scant mention. It had been thought, after five years of abstention, in many cases, forced abstention, from art production on the part of the younger French painters, that when this Autumn Salon was resumed, there would be some departure, at least, from the several Autumn Salons before the War, which were simply an output of the so-called "Modernist" painters and sculptors, and of their various Allied "faddists." But, save for the fact that there is a refreshing absence of the numberless vulgar and disgusting portrayals of the nude that used to characterize the Autumn Salon, with very few exceptions, the pictures shown are simply a repetition of those of former years. Some of the sculpture is clever, but there are hardly five pictures in the dreary waste of canvases that cover the walls of half the big galleries in the Grand Palais, and which in the bitter weather of the last few weeks have had the temperature of a mortuary vault, at all worthy of mention. The exhibition has produced no new works of promise and strikes no new note. Pictures, or so-called pictures, crude and unnatural in color, distorted in drawing meet the visitor's eye at every turn, and one wonders what could have been the motives that impelled their production. And yet I am told there is a good market for this so-called "art" in Paris, among a limited number of buyers, and that one or two dealers have actually grown rich in handling these goods. If this be so there is, of course, an explanation for the Autumn Salon, but otherwise not.

The American Luxembourg Display

I wish I could speak well of the American exhibition at the Luxembourg, which has failed to excite or even interest the art lovers of Paris, but to my surprise and disappointment, for the list of names of artists to be represented in this display as given out in N. Y. last Spring had led one to suppose that it would be an unusually good, and certainly a most representative show of modern American painting, it falls far short of any such expectation.

Something must have gone wrong for it would be hard to imagine, to those familiar with modern American painting at its best, a more unsatisfactory exposition of such painting.

In the first place the American painters resident in Paris, good artists as they are, but almost all of whom have been and are naturally under French influence, dominate the entire show. One cannot criticize adversely the work of such men as Alexander Harrison, H. O. Tanner, Walter Gay, the late Jules Stewart, W. T. Dannat, Lionel Walden, Alfred Gihon, et. al., but none of these, or their fellows are distinctively American painters, in the sense that they represent American art of today, as it is produced at home, while those comparatively recent products of Paris studios, Richard Miller and F. C. Frieseke, have far too many canvases in proportion.

The Scandinavian Johansens are to the fore, and while there are several of Redfield's winter landscapes, and examples of such good painters as Bruce Crane, John F. Carlson, Emile Carlsen, Howard R. Butler, Paul Dougherty, Cecilia Beaux, De Witt Lockman, Louis Betts, et. al., I looked in vain for an example of J. Francis Murphy and of many clever American landscape, figure and portrait painters, who after all, and despite adverse criticisms of the N. Y. and Phila. Academy shows, do make these, on the whole, representative of modern

American painting. Robert McCameron's strong "Absinthe Drinkers," more French than American in feeling, as befits its subject, occupies a prominent place and very properly, that "picture of pictures" "Whistler's portrait of his Mother" which belongs to the Luxembourg itself, has been left undisturbed and is really the clue of the American display.

The failure to get together in Paris a really representative exhibition of modern American painting is in no way the fault, I am told, of W. A. Coffin and his fellows who organized the display, but is, I fear, due to the failure of those artists who were chosen, to send really representative works, and to possibly, some influence from those painters who were disgruntled at being left out of the chosen few.

News of the Dealers

The retirement of M. Rene Gimpel from the firm of E. Gimpel and Wildenstein, in which he succeeded his father, at the latter's death a few years ago, has led to the report that he will soon become associated with Duveen Bros. I can find no confirmation of this at the Duveen Galleries here, and the report is probably due to the fact that Mr. Gimpel married a few years ago the sister of Sir Joseph Duveen. It is also reported that Mr. Edward Brandus is no longer associated with the Wildenstein firm.

Among the newer galleries of Paris are those of Mr. E. M. Hodgkins adjoining the Northwest corner of the Rue de Berri and the Champs Elysees. Mr. Hodgkins has transformed the large private hotel, which he recently bought on this site, into a series of most beautifully proportioned, well lit and yet simply and richly appointed galleries, in which are shown some of most beautiful old Sevres sets, rare old furniture and a few choice early English and French pictures—notably one of the most important Reynolds known, and two superior Lawrences. All these are arranged with Mr. Hodgkins' well known taste.

Two remarkable exhibitions have recently been held at the Chaîne and Simonson Gallery in the Rue Caumartin, which have attracted the cognoscenti, one of a number of portraits and still lifes by Edmund Suan, a pupil of Benjamin Constant and Jules Lefevre, an unusually strong painter. His portrait of Mme. Crainquebille, and his family group portrait prove him to be a man of unusual power, while his still lifes are the best by a modern painter I have seen since those of Vollon, unusually rich in color and beautifully painted. The other exhibition was that of the Society calling itself "Les Peintres en l'Eau." This included the work of some of the best painters in aquarelle, gouache and pastel in Paris, but the features of the display were the several examples of the splendid work of Lucien Simon—that most virile painter.

Coming Art Sales

It is too early, as yet, for large sales at auction, but among the daily offerings at the Hotel Drouot may be found many a choice bibelot, rare picture or print, or superior tapestry. The auctioneers tell me that they have already booked some sales for the early Winter, and especially for next Spring, which will surely bring buyers and bids from all parts of Europe, and even from America, while others are being booked every week, although final arrangements for them have not as yet been made. On Dec. 8 and 9 at the Georges Petit Gallery, M. Lair-Dubreuil will sell a collection of art objects and XV century tapestry, formed by the late M. Pasture Gouliden and on Dec. 15 and 16 at the Manzi Gallery, he will hold the 3rd session of the Manzi collection of art objects XV century tapestries and stone sculptures of the XV and XVI century. M. Baudoin will be associated with him in this sale. Other sales which M. Lair-Dubreuil will hold in the near future, and which will be of interest to your readers, are those of modern pictures of the Barbizon school principally, belonging to several amateurs, at the Georges Petit Galleries, Dec. 16 and 17, of important modern pictures and XV century furniture owned by the late M. Bergeaud, at the same galleries on March 1 and 2, 1920, and of some remarkable jewels owned by the late M. Leo Weill at the Hotel Drouot on Dec. 15 and 16.

The Prince Orloff Sale

The most important sale of those announced for the early Spring will be that of the primitives, old masters and twenty drawings by Tiepolo, forming the collection of the late Prince Orloff, which will be sold by M. Lair-Dubreuil some time during March; of the important collection of modern pictures, formed by M. Wilhelm, chiefly of the Barbizon school, at the Georges Petit Galleries on May 3, with MM. Lair-Dubreuil and Baudoin as auctioneers, and of old masters, old furniture and art objects of the XVIII century on May 10 and 11 by MM. Lair-Dubreuil and Baudoin, at the same galleries. It is rumored that two or three of the most noted art collections in France will also come on the market before next Summer's vacation.

BOSTON

During December the gallery of the Boston Art Club is occupied by works of New England painters, which make a distinguished show, thanks to the taste exercised by the selecting committee. John Sargent is represented by one of his serene, penetratingly observed portraits in oil, "Rose Marie," and his "Camping in the Rockies," a souvenir of a holiday. Dodge MacKnight's "Snow in the Country," an oil, has the same color and form illusion he achieves so brilliantly in his watercolors. Arthur C. Goodwin, as a change from the green and blue compositions that have occupied him so much of late, has a Monticelli glow in "The Golden Moment." Charles H. Davis again catches season and place in the gray nuances of "Winter." "Girl in Blue," by Ettore Ciseri, is a tender handling of a gentle subject. George H. Hallowell's landscape, "King's Ravine," is admirable in emotional mood and masterly handling of pattern. "Springtime," by Elizabeth W. Roberts; two landscapes by Theodore Coe; "Snow," by E. A. Webster; "Jamaica Fishermen," by Clifford W. Ashley, and "Glass Bowl of Rose," by Laura Coombs Hills, are other highlights in the show, all are characteristic works.

Watercolors by James Blomfield are on view at a local gallery.

J. Eliot Enneking is holding an exhibition of his landscapes in his late father's studio.

The Brush and Chisel Club, an organization of young Boston painters and sculptors is holding an exhibition at 10 Museum Road.

The fourth annual exhibition of the Concord Art Association drew a more varied entry list than marks most art shows in New England. Painters and workers in black and white of N. Y. and Phila. are well represented on the walls among artists of Boston and vicinity. An outstanding exhibit is Daniel Chester French's fountain figure, "The Spirit of Life," executed for the Spencer Trask Memorial at Saratoga. Other sculptors represented include: Malvina Hoffman, Albert Laessle, Anna Vaughn Hyatt, Anna Coleman Ladd and Richard Recchia. Among the paintings, Childe Hassam's "In the Shadow of the Vines," a landscape by Edward W. Redfield, one of Sargent's Canadian woodland sketches, Charles Hopkinson's "Winter Morning" and Elizabeth Wentworth Robert's "Springtime," are worthy of note. Other painters represented include: Gerritt A. Beneker, Richard E. Miller, Frederick C. Frieseke, Violet Oakley, Leopold Seyffert, Robert Henri, Charles W. Hawthorne. Among the etchings are: Mary Cassatt's "Child Seated," bought by the Concord Art Association for its permanent collection; four Parisian studies by Frank Brangwyn, and five drawings by Elizabeth Shippen Green Elliott.

Fifteen paintings by Twachtman are being exhibited by R. C. & N. M. Vose, for the most part loans, and all are good examples. "March" is a fine canvas in which the artist has given one the sense of green things pushing behind the veil of pink that marks the first warming of the sap in the trees and bushes. Portraits by Margaret Richardson are on view at the Copley Gallery. The study of Arthur Goodwin is the most compelling in the gallery. Four pencil sketches, delicately forceful character studies of negroes and old Yankees, show this artist at the top of her bent. New etchings by Zorn are being shown at a Newbury street gallery. John F. Paramino is showing sculpture at the Guild of Boston artists. Quite the most agreeable of the Guild Gallery exhibits is a group of Arthur Spear's pastel portraits of children. The Provincetown Art Shop, 410 Boylston Street, is the latest of Boston's art stores. Etchings, block prints, Batiks and hand-dyed articles are on exhibition. The retrospective Gari Melchers show at the Boston Art Club, under the auspices of the Copley Society, is a huge success for a pay exhibition.

E. C. Sherburne.

OMAHA

The art season here promises more than usual for the coming year. The Omaha Fine Arts Society has had an exhibition at the Fontenelle Hotel of paintings assembled by R. C. and N. M. Vose of Boston, including some of the best in their collection. The Society will have a children's exhibit in December, and in January will show 24 canvases by Redfield and Tarbell, and at the same time 20 small bronzes from Gorham's. A library of prints of famous pictures has been started in the school in the foreign section, pictures being loaned for a month on the plan of library books. Mr. James M. Beck lectured here on after-war policies early in November; Coningsby Dawson, on Nov. 21, and others are to follow. The Omaha Art Guild held its seventh annual exhibit of members' work at the Public Library.

Leta Moore Meyer.

ARTISTS' NOTES

Louise Heustis recently gave a tea at her studio, 53 E. 56 St., during which a number of her recent portraits were on exhibition. A presentment of Mrs. John Woodruff was of especial interest, showing the character and charm of the sitter. Mrs. B. Parker, painted during the summer at Newport, in a shimmering white satin gown, was much admired. And there was a delightful portrait of the little daughter of Frederick Kahn, whose red hair against a blue background was a brilliant success.

James P. Ryon, who lived in Paris for a number of years prior to the outbreak of the war, where he was a successful portrait painter, returned to this country and enlisted in the War Department where he served until after the signing of the armistice. He has recently come back to N. Y. and has taken a studio at 28 E. 49 St., where he has just completed a good portrait of Miss Marjorie Brown of Paris, and a stunning presentment of Mrs. George C. Thomas of Philadelphia.

Hayley Lever, who spent the summer painting at Gloucester, Mass., has returned to his studio in the Clinton, W. 42 St. He has been engaged this season to teach at The Art Students League.

Susan Ricker Knox painted portraits during the past summer at York Harbor, Me. She is settled for the winter at her studio in the National Arts Bldg., E. 19 St., where she will soon begin portrait commissions.

Colin Campbell Cooper and Emma Lambert Cooper, who painted at Nantucket, R. I., from June until October, are settled for the winter in the Gainsborough Bldg., W. 59 St.

Edward Dufner spent the summer at Baersville, where he painted several of his joyous, high keyed subjects of children at play. He has returned to his Van Dyck studio.

Henning Ryden who spent the greater part of the summer painting portraits at Mendham, N. J., has returned to New York and is settled for the winter at 186 E. 72 St.

Alphaeus Cole painted portraits and landscapes at Arden, Del., during the summer and early autumn. He returned a few weeks ago to his studio, 27 W. 67 St.

George De Forrest Brush is settled for the winter in the Sherwood, where he is at work on an important canvas destined for a well known collection.

Alta E. Wilmot, who spent the summer painting at Woodstock, has returned to her Vandyck studio, where she is at work on some interesting portraits.

Edward H. Blashfield, who has been ill for several months, is recovering and will soon be able to resume work at his Carnegie Hall studio.

Museum Loses Vanderbilt Pictures

The large loaned collection of modern foreign pictures, owned by Mrs. George Vanderbilt and which have filled for so many years one of the large side Galleries at the Metropolitan Museum, that visitors have naturally assumed they had become the property of the Institution, has been withdrawn, it is to be hoped, only temporarily, by Mrs. Vanderbilt.

THE JOHNSON COLLECTION

Two hearings have been held by M. Hampton Road, the master appointed by the Orphans' Court to take testimony in reference to the permanent installation of the Johnson Collection of Art bequeathed to this city and clearly provided for in the decedent's last will and testament, which expresses the wish that the collection be housed in the Johnson residence on South Broad Street. The local Art Jury is seeking by prayer to the Court to have that provision set aside, claiming that it is unwise and inexpedient to carry it out, owing to the unsuitable character of the building and its lack of fire-proof construction. This seems quite reasonable, but in the meantime the Orphans' Court refuses to grant the petition until the parties presenting it can show that they can provide a separate gallery for the assembling as a permanent exhibition, open to the public, of the entire collection. Witnesses examined at the hearing brought out the fact that the old building was without doubt a fire trap and that the expense of reconstruction for purposes of an art gallery and the erection of an annex would be as great as that of an entire new building. It is proposed to sell the Johnson residence in order to realize part of the fund necessary for a gallery in some other location. Some progress was in prospect when at one of the hearings Mr. Eli K. Price, a member of the Art Jury and Vice President of the Park Commission, stated that the site for a new gallery would be donated by the Commission. It was also stated at the hearing that \$150,000 had been offered for the Johnson residence, and also that the assessed value for taxation purpose was only \$75,000.

While all this is being discussed the collection sleeps in obscurity in the New Century Storage House, under very expensive charges for storage, insurance and curator's salary, not to mention the cost of employment of legal talent necessary to solve the problem. The tax-ridden people of Phila. will be obliged to foot the bills with no probability that they will ever view their property in the near future.

MINNEAPOLIS

The collection of American Indian baskets, presented to the Art Institute, and brought together by the late Mrs. George H. Christian, forms a unique exhibit. The designs are symbolic and show many beautiful colors, especially the feather decorations made by the Pomos.

The annual exhibition of local painters, sculptors and designers showed diversity of endeavor and originality.

A recent gift to the institute by Mr. George A. Goddard of Boston comprises engravings, etchings and books of the mid XIX century period. The print room is showing Blake's Book of Job illustrations. The exhibition of the "post-impressionists," loaned by the courtesy of Mr. Daniel of N. Y. is a striking example of the ultra modern. A beautiful collection of textiles, silks and brocades manufactured by Cheney Bros. shows choice designs, color and workmanship. The lectures illustrative of periods given by Mr. Rossiter Howard have been enthusiastically received.

M. C. W.

John S. Sargent is still in Boston, where he is painting his decorations in relief for the Boston Museum.

Dorothy Litzinger (Mrs. Thompson) recently showed her work at her studio, 3 W. 50 St.

PHILADELPHIA

There is now on view at the Rosenbach Galleries an interesting collection of miniatures by Charles Turrell, a well known English painter, who has exhibited his work at the Royal Academy and also in N. Y. The subjects of the portraits are prominent people on both sides of the Atlantic.

Prizes at Academy Shows

The Dana Gold Medal for the best group of pictures painted in pure aquarelle in the current Academy Exhibition was awarded to Alfred Haward, a member of the Philadelphia Watercolor Club, and a former student in the Academy schools. To Lieut.-Commander Henry Reuterdahl, U. S. N., was awarded the Beck Prize of \$100 for the best work reproduced in color, "Destroyer Patrol." Childe Hassam received the "Philadelphia Prize" of \$200 offered by "the friends of watercolor" for his "Rockport Quarry Series." Mrs. Emily Drayton Taylor won the bronze Medal of Honor for her miniature portrait of Gifford A. Cochran, Jr. For line drawings in black and white the Charles M. Lea first prize went to John Henry Crossman, second to Susan A. Jones. The Chester Springs Summer School Prizes went to Joseph T. Caddy, to Lieut. Alfred V. Greene and to Emile Walters. Two additional prizes presented by the Charlemagne Tower were awarded respectively to Miss Dorothy Root Schell and Jules Gotlieb.

The Plastic Club has on its annual exhibition of pictures and art and craft work to Dec. 28. They are mainly small canvases, but interesting and sparkling with bright color. Mrs. Catherine Farrell has an attractive group of landscapes. Florence Bradway a number of "impressions" of nature, Paulette Van Rockens a well done facade of an old cathedral, Arrah Lee Gaul a bit of Ravello, Juanita Smith a good watercolor of the seashore, and Fern Coppedge a delightful autumnal landscape.

BUFFALO

Three special exhibitions, one of the work of "American Painters, Sculptors and Gravers" of Miniatures by the American Society of Miniature Painters and a Memorial exhibition of Italian Watercolors by Frederic Crowninshield are now on at the Albright Gallery.

The Society of American Painters, Sculptors and Gravers is an entirely independent society of Artists, whose members have felt that art is good or bad, without respect to the school which fostered it and thus there are in the present exhibition examples apparently foreign to each other in style and method, but akin in the quality of the message. Nearly all the forty odd members are represented by at least one example. There are 100 oils, drawings, pastels, and watercolors, 16 sculptures and 17 etchings and engravings, included.

The exhibition of the American Society of Miniature painters is interesting, and the miniatures in this collection are choice and well handled.

The Memorial exhibition of Italian watercolors by Frederic Crowninshield consists largely of the Italian work of his later years, including many studies made in Calabria and Sicily. The non-Italian subjects are almost wholly from stockbridge which was Mr. Crowninshield's residence in this country.

Antiques at Bonaventure's

The exhibition of XVIII century Objects of Art and Vertu at the Bonaventure galleries, 601 Fifth Ave., is a unique display of rare old fans, watches, miniatures, porcelain, clocks, enamels, artistic furniture, drawings, paintings and first editions of English and American authors. There is an unusual sand bust of Madam Du Barry by Pajou, said to be one of the finest by this artist. Two fine drawings by Boucher add to the importance of the collection, and an oil portrait of Comte de Rochambeau, and a companion piece of Colonels des Seufses and Grisons, both by an unknown artist of the early XVIII century, are especially good. A miniature by Isabey of the Duke of Wellington is one of the chief attractions, and there is a terra cotta Bacchus by Clodion, a Sevres plaque portrait of Marie Antoinette, a Falconet model Louis XVI clock, a Chantilly porcelain and numerous other interesting objects of the same period.

Museums Free Art Lectures

Free lectures given at the Metropolitan Museum follow:

Dec. 13, 4.00 p. m. "The Architecture of Ravenna," John Shapley; Dec. 14, 3.00 p. m. Story-Hour: "A Persian Rug Speaks," Anna C. Chandler; Dec. 14, 4.00 p. m. "Japanese Painting," Howard Mansfield.

Edmund Greacen who spent over two years in France with the American fighting forces, has returned and has resumed his painting.

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EXHIBITIONS NOW ON

French Art Display at Museum

The delays in the shipment of the collection of modern French pictures have at last been overcome, and the exhibition will open at the Museum with a reception on Monday evening next, and will be open to the public daily through to Feb. 1 next.

This exhibition, organized in Paris by the French Ministry of Public Instruction and the Fine Arts, with the co-operation of the artists' association known as the Triennale, consists of contemporary French paintings, sculptures, drawings, prints, and examples of the decorative arts, all selected as representative of the French art of today. The interest the French authorities have taken in sending it to America may be judged from the fact that it is forwarded at the Government's expense, and that it comes here under the patronage of the President of the French Republic, the Ambassador of France at Washington, the Minister of Public Instruction and Fine Arts, and the Director General of the French Services in the U. S., who has charge of its arrangements in this country. A review of the exhibition will be published next week.

Bouchor's War Paintings

When a group of prominent New York society women undertake to promote the success of an art exhibition there is proof of "Art in America" reaching out and grasping the interest and attention of the class of patrons it has long essayed to command. The opening of the Exhibition of "Paintings of The Allied Armies in The Great War," by J. F. Bouchor, Chevalier de la Legion d'Honneur, Official Painter to The French Armies from 1914 to 1919, at the Anderson Galleries, 59 St. and Park Ave., on Dec. 5, recalled the opening receptions of the National Academy exhibitions in London. It was due to the efforts of such well known women as Mrs. Hugh Auchincloss, Mrs. Nicholas Murray Butler, Mrs. Thomas Lamont, Mrs. Julian Robbing, Mrs. Herbert Satterlee, Mrs. Isaac Untermyer, Mrs. William Sheehan, Mrs. Myron Hill, Mrs. Edward McVictor, Mrs. Henry Clay Frick, Mrs. McDougall Hawkes, Mrs. William Fahnestock and many others equally important, under the guidance of Mr. Grant, that the initial gathering was such a brilliant affair, and through their continued interest crowds still throng the galleries to see this unusual collection of some two hundred paintings, all historical records of the great conflict.

Mons. Bouchor was appointed official war painter by the French Government early in 1914, beginning with Alsace and following thence the various fronts of the Allied Armies. Scenes depicting operations at the battles of the Marne, Verdun, The Somme and Italy have been recorded with great respect to detail.

During the years preceding the outbreak of the war, the artist was known throughout Europe as a landscape and portrait painter and many of the works now displayed show the influence of this early training. Thus, his portraits of all of the leading dignitaries, generals and diplomats, represented with evident seeking after subtle indications of personal characteristics. King Albert, President Poincaré, Premier Clémenceau, Marshal Foch, Marshal Pétain, General Gallieni and General Pershing have all been painted from life, and all have autographed their portraits. The works are of small and medium size, filled with figures, animals and men, executed with such minute detail as to be worthy of Meissonier. Their color is always good and the artist's power as a draughtsman is so unflinching as to command respect. "Captured Enemy Flags, Nov., 1914," "French Six Inch Gun, in a Snowstorm on its way to take position in the Bois de la Gruerie, Argonne, Jan. 25, 1915," "A Veteran Zouave of the Wars of 1870 and 1914," "The English Monitors that shelled Ostend," "The Aeroplane of the Most Famous of Aces, Guynemer, Cacy, Sept. 3, 1916," "Cavalry Halting at Frise," "The First Anzacs in Bapaume after it had been retaken, March 19, 1917," "Belgian Machine Gunners on Sandbag Breast-works, Ramscapelle, Nov. 21, 1916," "French Squad in the Lane of Asola," "The House of Napoleon, Asola," "French convoy at Monte Tomba," "The Fort of Tavanne defending Verdun," "American Flags pass under the Arc de Triomphe," "The Staff of General Pershing," and "General Pershing passing down the Champs Elysées, acclaimed by Paris," are only a few of these interesting historical records that should be studied with interest and pleasure by every patriot. The proceeds of the admission charge (25 cents), through the two weeks of the exhibition, until Dec. 20, will be given to the American Navy Club for enlisted men of the U. S. Navy and Marine Corps. Twenty-five per cent of the proceeds on sales will also be devoted to the same cause.

Story of a Frick Titian

One of Mr. Frick's most important pictures, Titian's, "Red Cap," reproduced on this page—is thought to be a portrait of Lorenzo dei Medici in his youth.

The "Red Cap" was bought from Sir Hugh Lane of London, four years ago, and the draft for this picture and the Holbein, "Sir Thomas Cromwell," for a sum approaching \$400,000, was on the ocean (on another ship) at the time when Sir Hugh Lane perished on the Lusitania, when returning to England after a few days' visit to N. Y. He did not, of course, receive the draft, but it was deposited in his bank and under his estate solvent, as his bankruptcy from over-buying of costly art works, was impending at the time of his death.

The "Red Cap" was hawked through Bond Street, London, ten or twelve years ago, by an unknown man who carried the old blackened canvas under his arm, wrapped in a newspaper. He offered it for 50 pounds, but found no buyer. Some time later, it found its way into a London auction room. Sir Hugh Lane was present, recognized its beauty, although it was dark with dirty old varnish and bid it in for £200 or £300—took it home, cleaned it, and revealed the splendid picture. He called it a Titian, and his opinion was so valued that the experts got into a mighty battle over the attribution and the London papers

William Blake at Grolier Club

The exhibition of the works of William Blake now on at The Grolier Club, 47 E. 60 St., is the most important ever held in this country. Its range is so wide that the general public can gain from it a clear mental portrait of Blake's extraordinary personality and follow the course of his art from its earliest to its latest phase, an experience to be valued.

Sydney Joseph at Kingore's

The new Kingore Galleries, 668 Fifth Ave., have opened their season with a collection of drawings by Sydney Joseph, a man well drilled in his craft and whose work, with its flowing harmony of movement and high linear quality, is well worthy of the honor. The artist is a Californian who began his studies in America and followed them later in Europe. Most of the works are in pen and ink. In "Venus and Mars," with the intricate pattern of the woman's head-dress and gown, and the man's robe, there is the unflinching line that marks the true artist. "Scheherazade" is frankly Persian. "The Prophet" is a strong character work, and has tonal qualities. "The Rendezvous," "La Princesse Lointaine," "The Slave," "Persian Legend," the "Fairy Woman" and "Gentleman in Waiting," all have harmony and grace and beauty of design.

Pissarro At Durand-Ruel's

The majority of the paintings by Pissarro, on view at the Durand-Ruel Galleries, 12 E. 57 St., through Dec. 20, have been recently imported from France. Beautiful works of high quality, they form one of the most renowned exhibitions that New York has seen in many a day. In these poetical and altogether able conceptions, there is an unmistakable living force, the result of keen love of and sympathy with nature, that proclaims the artist one of the World's leaders in landscape painting. His trees sway beneath rolling clouds, his verdure, fresh and green, palpitates with life, and his figures, when they are introduced into a composition, move in life-like manner, intent upon the tasks upon which they are engaged. "Sur les côtes, près les Mathurins, Pontoise," so ably drawn, so lightly touched with the hand of a master, impresses its rare quality on the lover of good art. "Passage, plein soleil," with the glory of sunlight that floods the tender greens, is an appealing design. "Cour de fermes," has life and movement and is a rich color conception. "Déchargement de bois, Rouen," in which there appears no thought of technique, but plainly a thorough enjoyment of Nature, a feeling for color, light, air and movement, is a commonplace subject into which with his gift for picturesque arrangement, the artist has presented a truly poetical work. "Gardeuse de Vache," is another fine portrayal of soft gradations of light and tone, and "Poiriers on Fleurs," "Blanchisseuses," "Bêcheuse" and "Laveuse," are some of the other remarkable examples.

Nat'l Society of Craftsmen

The National Society of Craftsmen in collaboration with The Art Alliance of America, 10 E. 47 St., have arranged their thirteenth annual exhibition and sale, in the Art Alliance Galleries, to continue until Dec. 27.

The following crafts are more or less elaborately represented: Decorative textiles, embroideries, tapestries, carved wood, jewelry, leather work, illumination, wrought iron and steel, chairs, pottery and glass, basketry, hand weaving, tiles, rugs, toys, copper and brass, small sculptures and book bindings.

Mary Tannahill contributes a blouse of batik work that effectively combines brown with orange and gold. An embroidered smock in solid color, with touches of embroidery, comes from Bloomingdale Hospital at White Plains. Irene Weir contributes some decorative tiles. A tea set, in color, comes from the Greenwich House. The exhibition contains a particularly choice collection of wrought iron, executed by Samuel Yellin. The hinges and other door appurtenances are intensely decorative and certain of the boxes and screens are exquisitely fashioned. Another noteworthy bit of metal work consists of a scone, done in hand wrought copper, touched with silver. A case containing Czecho-Slovak embroidery merits more than a passing notice. Among the handbags in the same case are examples of women's wear finished in worsted embroidery.

Charlotte B. Wille, is represented by two sewed baskets and a miniature tray. The shapes are particularly pleasing. Some finely wrought silver by A. H. Anderson, comes from the Elverhoj Colony, at Milton-on-Hudson. A fire opal ring, and a shell cameo pin, with a gold and silver frame, sprinkled with gem stones, attract attention for their workmanship. The art book-bindings are by Harvey S. Chatfield, Fanny Dudley, Eleanor Van Sweringen, Elizabeth Mosenthal, Flora Hall, and Florence Dowden. Certain of the two finished covers, carrying designs introducing parallels in gold tooling, are excellent in the executive. The toys shown are deserving of high praise as pointing the way of escape from German thralldom in this field.

War Pictures Exhibit

What is probably the largest single collection in the world of photographs of the War, taken at the front and behind the lines in France and Germany, is on exhibition at the N. Y. Public Library, 42 St., for two months. These photographs form one of the most complete and artistic collections of pictures of the war ever exhibited, and gives a complete pictorial story of the war. The photographs were taken by the official photographers of the Signal Corps attached to the American Expeditionary Forces in Europe, and give a vivid representation of the conditions under which our troops operated.

The exhibition will be open to the public from 9 a. m. to 6 p. m. and on Sundays from 1 to 5 p. m.

Cullen Yates who spent the summer painting at his home at Shawnee, Pa., has now returned to his Van Dyck studio, where he is at work on some commissions.



MAN WITH RED CAP
Titian

In Frick Collection

See story this page

were filled with a discussion as to whether the "find" was a Titian, a Giorgione, or only a "school picture."

Finally all agreed that it was an early Titian and painted when under the direct influence of Giorgione, and that probably Giorgione had worked on the white of the front of the picture, as it was decidedly in his manner. Then Sir Hugh sold the canvas to the Grenfell for 3,000 pounds. Later, Grenfell became insolvent and sold his collection and Sir Hugh bought the Titian again. A few years later it was purchased by Mr. Frick at the same time as the Holbein "Sir Thomas Cromwell."

Many critics now give the picture to Giorgione entirely, which makes it far rarer and more valuable, as there are only few examples of this master's work existing. In the Altman collection there is a Giorgione "Head of a Man" for which Mr. Altman is said to have paid \$400,000, but which in no way compares with the "Red Cap."

Lillian Genth has returned to her Greenwich Village studio from her summer spent in the West, where she painted at Carmel, Cal., on the island of Santa Cruz and in New Mexico. She afterwards spent some time at her country place, Hermit Cliff, Conn.

Allan C. Eldredge at Babcock's

Allan C. Eldredge, recently returned from France where he joined the Camouflage Corps on America's entry in the war, is showing a group of oils, pastels, and sketches at the Babcock Galleries, 19 E. 49 St., through Dec. 17. While the work betrays the youth of the painter in its uncertainty, and lacks the force that can come only through years of study and hard work, it has, nevertheless, charm of color, enthusiasm and refinement in choice of subject. All the works present Nature in her quieter moods. The artist was in the Argonne fight and at Chateau-Thierry. "Dawn," painted from an aeroplane, is high keyed. "Off Block Island," a marine, has depth and volume. "Woodland Pool, Moonlight," is poetic. "Morning" is well lit, and "Autumn in Alsace" rings sincere. "Place of Silence," "Angry Sea" and "Pool of the Lilies" are appealing works.

Zelma Baylos has returned to her Sherwood studio from Lake Mahopac, where she painted several decorative flower subjects and portraits. One of the most successful of the latter is a presentment of Susan Halgren, the actress.

Emile Gruppe who spent the summer at Woodstock has returned recently to N. Y.

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ART AND BOOK SALES

Thatcher M. Adams Sale

The late Thatcher M. Adams of N. Y., who died last summer, left a collection of early English portraits, which are to be sold by the American Art Association at the Plaza Hotel in January.

Among the best known paintings in the Adams collection, most of which he acquired through the late T. J. Blakeslee, are the following: "Portrait of Capt. Thomas Cornwell, by Thomas Gainsborough, from the Delbury Hall, near Ludlow, Salop, sold by the family at Christies, London, in 1905; "Portrait of Master Arbutnot," by Sir Thomas Lawrence, from the collection of White Webbs, Engfield, near London; "Portrait of Lady Broughton," by Sir Henry Raeburn; "A Boy with Cherries," by Sir Henry Raeburn, formerly owned by the artist's family and later in the collection of Sir William Cunliffe; portrait of Master Hare, as "Infancy," by Sir Joshua Reynolds, for some time owned by Thomas Hoode Woods, for forty years a partner of Christie, Manson & Woods, and sold at his sale in 1906.

There are also a "Portrait of the Misses Paine," by Sir Joshua Reynolds, sold at Christie's 1830, and eventually owned by Thomas Agnew & Sons, from which firm it was obtained by Mr. Adams; "Portrait of Mrs. St. George and Child," by George Romney, from Headford Castle, where it hung until about 1888, when it came to Mrs. Winn, a granddaughter of Mrs. St. George, and was exhibited at Grafton Galleries "Fair Children" in 1875; "Portrait of Sir Archibald Campbell," of Inverneil, bought from a member of the Campbell family; "Portrait of William Robert, Second Duke of Leinster," by Reynolds, from the collection of Gen. Bulwore of Hevden Hall, and "Portrait of Francis, Tenth Earl of Huntingdon," by Joshua Reynolds, engraved by T. B. Parkes, 1874, formerly in the collection of the Marquis of Hastings at Donington Castle.

Several Dutch masters are also represented in the collection, among them Nicholas Maes with his portrait of "A Cavalier," painted about 1680, being formerly in the collection of the first Marquis of Dufferin, and in the Hudson-Fulton Exhibition, Metropolitan Museum, 1909; a "Portrait of a Girl," by Albert Cuyp, from the collection of Sir Charles Robinson and

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In addition to the collection of Mr. Adams there will be sold at the same time examples by the Barbizon painters and their contemporaries, and important works by Monet, Renoir and Americans, from the estate of the late Henry Sayles of Boston; important canvases by Manet, Degas, Monet, Sisly and Pizzarro, collected by Joseph F. Flanagan of Boston; representative modern works assembled by the late Harris B. Dick of New York, and paintings from various owners from the Albert Spencer, Mary J. Morgan and George I. Seney sales.

Pares Art Objects Sale

The extensive stock to which was added the private collection of Mr. Emil Pares, antiquarian of Paris and N. Y., was sold at the American Art Galleries throughout this week.

At the first session Monday afternoon, a total of \$11,353.50 was realized. The highest price, \$290, was paid by Leone Ricci, for No. 167, Hispano-Moresque, XVI century, lustrated faience deep dish, 19 3/4 in. diam.

Other important items sold were:

No. 97, French Directoire lacquer garniture; jardiniere, 11 in. H., 14 in. L.; vases, 16 in. H., 9 in. W.
No. 85, French Louis XVI oval engraved gold patch box, 1 in. H., 2 1/2 in. L., 1 3/4 in. W.
H. Harding, \$240.

At the second session, Tuesday afternoon, a total of \$28,030 was realized. The feature, No. 297, Flemish XV century sculptured gilded and polychrome wood group, "Flight into Egypt," 4 ft. 2 in. H., 3 ft. 1 in. W., from the Catedral de Calahorra, Spain, was purchased by Mr. W. R. Hearst for \$2,100.

Other important items sold were:

No. 339, Spanish XV Century sculptured polychrome Gothic marble effigy, "Roi des Isles Baléares," 6 ft. 2 in. L., 2 ft. 3 in. W., from Eglise de Sicles, Navarra, Spain.
Mr. W. R. Hearst, \$2,050.

No. 333, Italian XV Century Della Robbia polychrome faience bas-relief, "The Adoration of the Virgin," 25 1/2 in. H., 19 in. W., from the Collection Gavet, Paris.
Mrs. P. Van Veen, \$2,000.

No. 342, French XVI Century Renaissance sculptured Hauteville mantelpiece, 6 ft. 7 in. H., 6 ft. W., from the Collection de Gorecourt, France.
T. Brunner, \$1,400.

No. 334, Italian XV Century polychrome stucco bas-relief in gilded frame, "The Adoration," by Della Robbia, 3 ft. 2 in. H., 8 ft. W., from the Collection Gavet, Paris.
Mrs. P. Van Veen, \$1,200.

At the third session, Wednesday afternoon, a total of \$23,175 was realized. The highest price of the session, \$2,500, was paid by J. S. Noorin for No. 664, Flemish VIII Century verdure tapestry panel, 9 ft. H., 7 ft. 3 in. W.

Other important items sold were:

No. 663, two French XVIII Century Aubusson verdure tapestry panels, 7 ft. 3 1/2 in., 3 ft. 2 in.
W. J. Kane, \$1,500.

No. 665, Flemish XVIII Century verdure tapestry panel, 8 ft. 7 in., 5 ft. 4 in.
Leone Ricci, \$1,000.

No. 598, twelve French XVIII Century curtains.
Leone Ricci, \$470.

At the fourth session, Wednesday evening, a total of \$13,005 was realized for the sale of pictures, making the grand total to date \$80,526. No. 710, "The Virgin and Child," by Adrian Isenbrandt, 14 in. by 9 3/4 in., from the Convento de Carmelites, Spain, was purchased by P. Van Veen for \$5,100, the leading price for the pictures.

Other important items sold were:

No. 711, "St. Veronica's Veil," by El Greco, 19 3/4 in. x 25 3/4 in.
Heniat, \$1,350.

No. 712, "Marriage of St. Catherine," Italian XIV Century, from the Count de Chaves Collection, Spain.
P. Van Veen, \$850.

No. 709, "Portrait of a Youth," Flemish XVI Century, 11 3/4 in. x 8 3/4 in.
F. S. Rothschild, \$550.

No. 714, "Cupids at Sport," (two), French XVIII, 44 in. x 32 in., bought from the ancient "Atelier of Boucher."
Mrs. Frederick Vanderbilt, \$500.

The entire collection of paintings by the veteran artist, Charles Hetherington, which has been on exhibition for the last two weeks at the Schultheis Galleries, 425 Fifth Ave., has been purchased by a Museum.

Rich Library Sale

Books from the library of Mr. William L. Rich of N. Y., and other estates sold at the Anderson Galleries on Monday and Tuesday afternoon last, brought a grand total of \$5,859.95.

The top price, \$750, was paid by Harry Stone for No. 519, Works of Shakespeare, (London, 1853) 16 vols., extra-illustrated, one of 150 copies printed.

Other important items sold were:

No. 553, "Lives of the Queens of England from the Norman Conquest," by Agnes Strickland (Phila., n. d.), royal edition, one of 39 copies printed.
G. Wells, \$205.

No. 96, Beaux Arts Classics (Paris, n. d.), 10 vols., Edition de Deux-Mondes, limited to 20 copies, of which only 9 were printed for America.
H. Popper, \$170.

No. 579, The Writings of Henry David Thoreau (Boston, 1906), 20 vols., MS. edition, one of 600 copies.
G. D. Smith, \$150.

CLEVELAND

The Cleveland Museum is about to close a six weeks' exhibition of the well known camouflage paintings and drawings of nature by Abbott H. Thayer and Gerald Thayer.

The memorial exhibition of paintings by the late Henry Golden Dearth is attracting number of visitors and will be followed, Dec. 21, by a loan exhibition of rare old rugs, to include one or two fine specimens of the Armenian rugs of which only twelve are known to exist. A recent gift to the museum from Mr. J. H. Wade is a piece of church embroidery including ofrey bands of the precious "opus Anglicanum."

A series of lectures on Italian Art, by Frank Jewett Mather, Jr., of Princeton, is to be a feature of a full museum program this season.
Jessie C. Glasier.

DES MOINES (Iowa)

Oils by Gardner Symons and Ben Foster are on exhibition through the month at the City Library Gallery.

"Moon and Evening Light," by Symons and "An Autumn Mood," by Foster, are the two pictures attracting the most attention. Symons' "Southern Calif." also received plaudits.

News of the Dealers

Private sales of importance are reported daily, and there is a lively competition among the dealers for the best antiques and the most valuable tapestries and art works. M. Jacques Seligmann has been foremost in the purchase of some unusual old furniture and has carried away several prizes from the London salesrooms, as many English owners seem to be parting, not only with their old pictures, but with their old furniture as well. Other Paris dealers also report some exceptionally interesting purchases and sales, which for obvious reasons cannot be detailed in this letter. One firm of picture dealers on the Place Vendome recently went out of their line and disposed of a beautiful old set of early French furniture for half a million francs. The same firm also made some remarkable sales of important pictures to a new American collector from the West.

Mr. Isaac Simmons, of the Lewis and Simmons Galleries, returned last month on the Mauretania from a protracted trip to London and Paris.

Mr. Louis Ralston, of the Ralston Galleries, 567 Fifth Ave., recently returned from several weeks' stay in London and Paris, where he secured a number of fine examples of the best European art, now shown at his galleries.

Mr. Arthur Folsom, of the Folsom Galleries, recently returned to N. Y. from Cleveland and Newport.

Mr. John Levy, who returned last month from a most successful business trip to London and Paris, is soon to open his new Galleries at Fifth Ave. and 46 St.

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Salmagundi Club Winter Show

The December exhibition at the Salmagundi Club, 47 Fifth Ave., consists of 129 of watercolors, pastels, illustrations and etchings. The Shaw Prize was awarded to Louis Kronberg, for his "Repose," a full length nude, seated on a divan. The Isidor Prize for watercolors, went to J. Scott Williams, for his "In Sherman Glen." The Shaw Prize for etchings was given to Kerr Eby, for his "Railroad Bridge."

Arthur I. Keller's, "In the Jewish Quarter," is a sympathetic bit of the Ghetto. "The Borghese Gardens, Rome," by Chas. Warren Eaton, is a strong study of the storied scene with its famous trees, in reflected light. Geo. Lawrence Nelson, sends two portraits of which, "Helen," is easily the best. "Rogers Boat Yard, Noank," by Frederick K. Detwiller, is a good portrayal. "Patient," by W. R. Leigh, in the lighter medium, shows a couple of burros against the Mexican adobe houses and walls, the "Hill Crest Farm," by Birge Harrison, is a fine snow scene and Roy Brown's, "Under the Bridge," in high key, is an excellent example.

Matilda Browne is at her studio at 142 E. 18 St., after a successful season at Cranberry Lake and Far Hills, N. J., Colebrook, Conn., and Oyster Bay, L. I. After her house and studio at Lyme, Conn., were finished, she spent the end of the season there, received the prize for the best picture at the Connecticut Academy and sold her N. Y. Academy picture. The Gov't asked her to donate her "Return of the Belgian Refugees" to the permanent exhibition at Washington, which she did, and sold her "August Morning" to the Bruce Museum at Greenwich, Conn.

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Amelia Rose, the well-known artists' model who has posed for all of the famous American artists and many of their most important mural decorations and sculptures, has in addition to her posing, taken over the "Black Parrot" tea room at 131 Washington Place, where she is specializing Friday evenings as Artists' Nights. At present she is giving an exhibition of sketches and paintings for which she has posed. The artists represented are: F. S. Church, Luis Mora, Hugo Fisher, Harrison Fisher, C. Bosseron Chambers, Howard C. Christy, Henry Mosler, Walter Russell, Penryn Stanlaws, Rolf Armstrong, George B. Torrey and others.

OBITUARY

Edgar S. Paxson

Edgar Samuel Paxson, the well known Montana pioneer and painter of the real life of the West, died at Missoula, Mont., November 9 last. He was born in East Hamburg, N. Y., April 25, 1852, and began his career as an artist with scenic painting in Deer Lodge, Mont. Four years later he began to specialize in Indian life and historical incidents connected with the opening of the Northwest, the life of the pioneer and his work.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

SPECIAL EXHIBITIONS CALENDAR

New Haven Paint and Clay Club, New Haven, Conn.; Second Exhibition of Little Pictures at the Free Public Library—Jan. 10-24. Exhibits Received—Jan. 3 at Library.

Pennsylvania Academy of the Fine Arts, Phila., 115th Annual Exhibition—Feb. 8-Mar. 28, 1920. Entries Jan. 19, 1920.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Ackerman & Son, 10 E. 46 St.—Watercolor drawings of American Aeroplanes at work in France by Bertram Sandy. Old English Sporting Paintings and Prints, to Dec. 20.

Ainslie, George H., 615 Fifth Ave.—Inness paintings, permanent exhibition.

Anderson Galleries, 59 St. and Park Ave.—Paintings of the American and Allied Armies by J. F. Boucher, to Dec. 20.

Arden Gallery, 599 Fifth Ave.—Twenty-first annual exhibition of the American Society of Miniature Painters, to Dec. 31.

Arlington Galleries, 274 Madison Ave.—National Association of Women Painters and Sculptors. Dec. 16—Jan. 3.

Art Alliance of America, 10 E. 47 St.—Seventeenth annual exhibition of the Natural Society of Craftsmen, to Dec. 27.

Art Salon, Hotel Majestic, Central Park W.—Watercolors of Italy and Holland by Carlton C. Fowler, to Dec. 20.

Babcock Gallery, 19 E. 49 St.—Oils and pastels by Allan C. Eldredge, to Dec. 27.

Bonaventure, E. F., 601 Fifth Ave.—Exhibition of Objects of Art and Vertu of the XVIII Century, to Dec. 15.

Bourgeois Gallery, 668 Fifth Ave.—Graphic Art by Edward Munch of Christiania, Norway, to Dec. 15.

Brooklyn Museum, Eastern Parkway, Brooklyn—Fourth annual exhibition of the Brooklyn Society of Etchers, to Dec. 31.

Buccini Studios, 347 Fifth Ave.—Hand-painted Art Screens by Alberto Buccini, to Dec. 20.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Designs and Crafts, to Dec. 22.

Cluny, 1 E. 47 St.—Exposition of Eighteenth century objects, to Dec. 24.

Daniel Gallery, 2 W. 47 St.—Watercolors by Demuth, Marin, Morton, Zorach and Zarrow, to Dec. 31.

Durand-Ruel Galleries, 12 E. 57 St.—Recently imported works by Pissarro, to Dec. 20.

Duveen Bros., 720 Fifth Ave.—Old Chinese Porcelains.

Ehrich Gallery, 707 Fifth Ave.—Children's Portraits of the Seventeenth and Eighteenth Centuries, to Dec. 20.

Grolier Club, 47 E. 60 St.—The Works of William Blake, to Jan. 10.

Hotel Majestic, Art Salon, Central Park W. and 72 St. (under the direction of Dr. Fred Hovey Allen)—Water colors of Italy and Holland by Carlton C. Fowler, to Dec. 20.

Kennedy & Co., 613 Fifth Ave.—Original etchings and drypoints by Frank W. Benson, through Dec. 20.

Kingore Gallery, 668 Fifth Ave.—Drawings by Sydney Joseph, to Dec. 24.

Macbeth Gallery, 450 Fifth Ave.—Paintings by William Baxter Closson, to Dec. 20. Loan exhibition of paintings by Emil Carlsen.

Madison Gallery, 106 W. 57 St.—Exhibition by Contemporary Painters.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 10 P. M., Sunday 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Special exhibition of prints of Holbein's "Dance of Death."

Exhibition of Modern French Art lent by the Government of the French Republic, Dec. 16-Feb. 1.



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Milch Galleries, 108 W. 57 St.—Selected paintings of limited size, to Dec. 25. Lower Galleries—Selected paintings of limited size, annual holiday exhibition, to Dec. 25.

Montross Gallery, 500 Fifth Ave.—Pictures by American artists, through Dec.

Montclair Art Museum, Montclair, N. J.—Exhibition of Arts and Crafts, and Batiks, to Dec. 28.

Museum of French Art, 599 5th Ave.—Special loan exhibition of French art, satire and fancy, to Dec. 21.

National Academy of Design, 215 W. 57 St.—Winter Exhibition, Dec. 13-Jan. 11.

N. Y. Public Library, Fifth Ave. and 42 St.—Illustrated books of the past four centuries, to Dec. 31. War Photographs taken at the Front.

Reinhardt Gallery, 565 Fifth Ave.—Special exhibition of modern American landscapes, to Dec. 21.

Salmagundi Club, 47 Fifth Ave.—Watercolors, pastels, illustrations and etchings by members, to Dec. 20.

Scandinavian Art Shop, 728 Madison Ave.—Swedish, Danish and Norwegian embroidery.

Schultheis & Co., 425 Fifth Ave.—Paintings by a group of American artists.

Schwartz Galleries, 14 E. 46 St.—Paintings, etchings and engravings.

Stuyvesant Club, St. Mark's Church, 129 E. 10 St.—Oil paintings of Spain by William Sanger, to Dec. 31.

Vernay, Arthur S., 10 E. 45 St.—Exhibition of Samplers.

Weyhe Gallery, 708 Lexington Ave.—Lithographs by Odillon Redon.

556 Fifth Ave.—Etchings and dry points by Muirhead Bone, through Dec.

Whitney Studio Club, 147 W. 4 St.—Flower paintings by Nan Watson; drawings by Mahonri Young; watercolors and wood carvings by Herm M. Lindling, to Dec. 24, incl.

Howard Young Gallery, 620 Fifth Ave.—Oils and pastels by Louis Kronberg, to Jan. 1.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, 6 E. 23 St.—Etchings by Axel Herman Haig, the collection of Richard H. Hood, sale Dec. 16, eve.

Anderson Galleries, 489 Park Ave.—Miscellaneous books from the library of W. Pierson Delano of York, Tues. and Wed., Dec. 16-17, afts. English, Spanish, Italian and French furniture, fans, silver and miscellaneous art objects, the property of Mrs. Henry L. Burnett and E. S. Ulmann of N. Y., etc., to be sold Dec. 18, 19 and 20, afts.

Samuel T. Freeman & Co., Phila., Pa.—The collection of the late Emily Leland Harrison, Dec. 15, 16, 17, 18, 19, afts. Exhibition Dec. 11 to day of sale. C. F. Libbie & Co., Boston, Mass.—Miscellaneous books from several private libraries, Dec. 16-17, each day at 10 and 2 o'clock.

ART WRITER LOST?

There was much concern in Paris in mid-November, when the editor of the AMERICAN ART NEWS left that city for London, on his way back to N. Y., over the failure on the part of Mrs. George Leland Hunter, wife of the well known American authority and writer on tapestries, and his many friends in Paris, to obtain any word of his whereabouts. Mr. Hunter left Paris for Vienna in early November, leaving Mrs. Hunter there on account of the bad travelling conditions, but no word came of his arrival at the Austrian capital, nor could any information be obtained of his apparent disappearance. It is possible that 'ere this some news of his safety may have arrived in Paris, but none such had come at last advices.

Mr. Durand-Ruel has returned from France after several weeks absence from his galleries, E. 57 St. He secured a number of fine paintings which will be shown during the winter.

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